

Good Morning 605

The Daily Paper of the Submarine Branch
With the co-operation of the Office of Admiral (Submarines)

JACK
TRADER
HELPS
YOU



RADIO DEALING HAS GOOD FUTURE

Here's Inside Success Story

CIVVY STREET AND ALL THAT.

"Good Morning" to-day presents JACK TRADER—the man who shows you how to start that post-war business.

First business to be tackled is:—

The Radio Dealer.

As a man who has not only run many successful businesses but also knows a good many people who are successful, Jack Trader knows his stuff.

What he tells you in these articles is the straight gen, from men who are successful traders.

Each article will show you not only how to open a business, but what to do to make the grade—and what to avoid.

The methods he outlines are sound horse-sense.

Next week, Jack Trader discusses the opening of a small restaurant.

TAKE a desert. Take a big desert. Call it Great Britain, and leave Eire where it is.

Get, then, 94,194 square miles.

Taken as read. Put six wireless sets per mile—and take that mile as square. What do you get? A totally false impression. Nothing less.

Because every set—repeat (as the B.B.C. says) EVERY set—is either sparkling on one valve only, or is, like certain whisky in certain pubs, lacking in one real essential.

The whisky will light you up; the set will bring you the signal, enlighten you as much as the B.B.C. can.

But neither of these will bring you anything but the second rate. And the word "second" is being nice.

Chum—you've landed on a country without whisky, without wireless sets. Skip the whisky, if you can.

AND let's get down to business.

You want to open a shop, selling radios and the kind of service which will keep radio sets going. And, as we've agreed, that's what we need. All of us.

But—don't throw up your hat; not yet.

First of all, you must get a licence from the Board of Trade before you can open.

If you've had a similar business before it's easier. If you have not—well then, it's much harder. But the B.O.T. people are not prejudiced; they want to know what you can do, and they want to know whether the business is—like war-time journeys—really necessary.

DRINK . . .

AMERICANS last year spent more than 7,000,000,000 dollars (about £1,750,000,000) for alcoholic beverages, or about 54 dollars (about £13 10s.) a person, according to estimates by the Department of Commerce, says Reuter from Washington.

This amount was an increase of 18 per cent. over expenditure in 1943, the department reported.

About 2,000,000,000 dollars (about £500,000,000), or almost 30 per cent. of the total outlay, was paid in taxes on the year's purchases.

PRIME consideration for a radio retail shop is "siting." And along with this goes frontage and display.

In other words, the more people who stop and window-shop at your shop the better.

Because a good percentage of those window-shoppers will sooner or later become shop-keepers-in-earnest. Which is very much what you want.

So, although it looks like putting the cart before the horse—start with this word: DISPLAY.

With £1,000 capital you ought to set up in a fair-size shop on the High Street of Anytown.

Go to a good frontage and shop display contractors and get a big window. Up to three-quarters the length of the shop is not too much to dedicate to the gaze of the pedestrians outside. Do not have a back to the window. Let them look right in.

And vary your window display once a week, sometimes putting the stress on the higher-priced sets, sometimes on the lower. All radio manufacturers are working out good window display schemes. Use them.

Don't forget your "incidents"—spare parts, sheet music, and, above all, gramophone records.

The gramophone trade is a very solid stand-by. I'll tell you about this later.

Once you've got the prospective customers into your shop, you've got to make them want to stay there at their leisure.

The business you want to start is not the quick in-and-out of the greengrocer or the tobacco-nist.

So, take this second point: LEISURE, ATMOSPHERE.

Get the best shop-furnishing you can. It's money well invested. A good pile carpet, comfortable chairs, highly polished fittings, good even lighting—all these put the customers at their ease. And that is essential.

Incidentally, a deep pile carpet improves the tone of any radio set. And put heavy felt underneath.

Of course, this is true also of the sound-proof "listening room," where a customer can listen to gramophone records without distraction. So don't have a swell carpet in the main shop—and bare flooring in the listening room. Have it soft underfoot in both.

AND—DON'T RUSH!

People don't buy a radio set like they buy a pound of tea—or like they used to buy one!

So, take your time—show your various sets, explain the differences, the elegancies, starting with what you judge the "money-group" of the particular customer, and then gradually ante-up into something a little more expensive.

You'll find generally that your customer will hesitate between two sets.

Okay; you offer to bring both down to the customer's home that evening, when the family's at home; then they can all make up their minds together.

And always say "in the evening." Why?

Because, pal, as you ought to know, the evening's the best time for radio reception.

Remember the easily-rigged-up aerial when you go to the customer's home; and remember the selling point: One year's guarantee of free repair.

It's no risk, because even the first sets to reach the market after the war will be good for much longer than that. Anything that goes wrong will merely be minor adjustments—well worth it to keep a good customer.

Because what you're doing is not only selling that particular radio set to that particular customer—you're trying to keep him for that other very important trade—gramophone records.

And the gramophone trade is not as simple as it sounds. It's not just a question of buying a heap of records and telling the customers, "Take your pick."

YOU have to do the preliminary choosing—which means judging. What is going to be the general aspect of your market—your customers? How will the records sell—what percentage of symphonies, light music, swing, straight dance, ballads, vocal?

You don't want a lot of "overs" on your hands, because overs mean no profit. So how are you going to judge?

First of all, take a fair peek at the district where your shop is going to be; see who and how many people go to jam-sessions, swing dance-halls; take a note of what gets the big cheer at the music-hall; and get an idea of the proportion of bigger houses (which

means high-browish music) to the ordinary dwellings.

In other words, THINK—don't work blindly...

And, for the start, choose by names—the big names, the popular hits. Nothing unusual to start with. And, for the start, go easy with the number of records.

Then judge by your lists of sales; see what kind of thing is selling and who's buying them. Compare your weekly returns of sales—and draw conclusions for future buying.

So far, we've gone into radios, radiograms, gramophones, records, accessories.

Now take what's going to be very important for at least eighteen months after the war, and then will be one of the "steadies" of your trade: RADIO REPAIRS.

You know the technical side of this through your training. But how do you fit it in with your trading?

(1) Let your public know—a notice in your shop window, another in the shop, another in the listening room. Nothing spectacular—just We'll Put Your Radio Right. Put an ad.

So, take your time—show your various sets, explain the differences, the elegancies, starting with what you judge the "money-group" of the particular customer, and then gradually ante-up into something a little more expensive.

You'll find generally that your customer will hesitate between two sets.

Okay; you offer to bring

both down to the customer's

home that evening, when the

family's at home; then they

can all make up their minds

together.

And always say "in the

evening."

Why?

Because, pal, as you ought to know, the evening's the best time for radio reception.

Remember the easily-rigged-up aerial when you go to the customer's home; and remember the selling point: One year's guarantee of free repair.

It's no risk, because even the first sets to reach the market after the war will be good for much longer than that. Anything that goes wrong will merely be minor adjustments—well worth it to keep a good customer.

Because what you're doing is not only selling that particular radio set to that particular customer—you're trying to keep him for that other very important trade—gramophone records.

And the gramophone trade is not as simple as it sounds. It's not just a question of buying a heap of records and telling the customers, "Take your pick."

YOU have to do the preliminary choosing—which means judging. What is going to be the general aspect of your market—your customers? How will the records sell—what percentage of symphonies, light music, swing, straight dance, ballads, vocal?

You don't want a lot of "overs" on your hands, because overs mean no profit. So how are you going to judge?

First of all, take a fair peek at the district where your shop is going to be; see who and how many people go to jam-sessions, swing dance-halls; take a note of what gets the big cheer at the music-hall; and get an idea of the proportion of bigger houses (which

means high-browish music) to the ordinary dwellings.

In other words, THINK—don't work blindly...

And, for the start, choose by names—the big names, the popular hits. Nothing unusual to start with. And, for the start, go easy with the number of records.

Then judge by your lists of sales; see what kind of thing is selling and who's buying them. Compare your weekly returns of sales—and draw conclusions for future buying.

So far, we've gone into radios, radiograms, gramophones, records, accessories.

Now take what's going to be very important for at least eighteen months after the war, and then will be one of the "steadies" of your trade: RADIO REPAIRS.

You know the technical side of this through your training. But how do you fit it in with your trading?

(1) Let your public know—a notice in your shop window, another in the shop, another in the listening room. Nothing spectacular—just We'll Put Your Radio Right. Put an ad.

So, take your time—show your various sets, explain the differences, the elegancies, starting with what you judge the "money-group" of the particular customer, and then gradually ante-up into something a little more expensive.

You'll find generally that your customer will hesitate between two sets.

Okay; you offer to bring

both down to the customer's

home that evening, when the

family's at home; then they

can all make up their minds

together.

And always say "in the

evening."

Why?

Because, pal, as you ought to know, the evening's the best time for radio reception.

Remember the easily-rigged-up aerial when you go to the customer's home; and remember the selling point: One year's guarantee of free repair.

It's no risk, because even the first sets to reach the market after the war will be good for much longer than that. Anything that goes wrong will merely be minor adjustments—well worth it to keep a good customer.

Because what you're doing is not only selling that particular radio set to that particular customer—you're trying to keep him for that other very important trade—gramophone records.

And the gramophone trade is not as simple as it sounds. It's not just a question of buying a heap of records and telling the customers, "Take your pick."

YOU have to do the preliminary choosing—which means judging. What is going to be the general aspect of your market—your customers? How will the records sell—what percentage of symphonies, light music, swing, straight dance, ballads, vocal?

You don't want a lot of "overs" on your hands, because overs mean no profit. So how are you going to judge?

First of all, take a fair peek at the district where your shop is going to be; see who and how many people go to jam-sessions, swing dance-halls; take a note of what gets the big cheer at the music-hall; and get an idea of the proportion of bigger houses (which

means high-browish music) to the ordinary dwellings.

In other words, THINK—don't work blindly...

And, for the start, choose by names—the big names, the popular hits. Nothing unusual to start with. And, for the start, go easy with the number of records.

Then judge by your lists of sales; see what kind of thing is selling and who's buying them. Compare your weekly returns of sales—and draw conclusions for future buying.

So far, we've gone into radios, radiograms, gramophones, records, accessories.

Now take what's going to be very important for at least eighteen months after the war, and then will be one of the "steadies" of your trade: RADIO REPAIRS.

You know the technical side of this through your training. But how do you fit it in with your trading?

(1) Let your public know—a notice in your shop window, another in the shop, another in the listening room. Nothing spectacular—just We'll Put Your Radio Right. Put an ad.

So, take your time—show your various sets, explain the differences, the elegancies, starting with what you judge the "money-group" of the particular customer, and then gradually ante-up into something a little more expensive.

You'll find generally that your customer will hesitate between two sets.

Okay; you offer to bring

both down to the customer's

home that evening, when the

family's at home; then they

can all make up their minds

together.

And always say "in the

evening."

Why?

Because, pal, as you ought to know, the evening's the best time for radio reception.

Remember the easily-rigged-up aerial when you go to the customer's home; and remember the selling point: One year's guarantee of free repair.

It's no risk, because even the first sets to reach the market after the war will be good for much longer than that. Anything that goes wrong will merely be minor adjustments—well worth it to keep a good customer.

Because what you're doing is not only selling that particular radio set to that particular customer—you're trying to keep him for that other very important trade—gramophone records.

And the gramophone trade is not as simple as it sounds. It's not just a question of buying a heap of records and telling the customers, "Take your pick."

YOU have to do the preliminary choosing—which means judging. What is going to be the general aspect of your market—your customers? How will the records sell—what percentage of symphonies, light music, swing, straight dance, ballads, vocal?

You don't want a lot of "overs" on your hands, because overs mean no profit. So how are you going to judge?

First of all, take a fair peek at the district where your shop is going to be; see who and how many people go to jam-sessions, swing dance-halls; take a note of what gets the big cheer at the music-hall; and get an idea of the proportion of bigger houses (which

means high-browish music) to the ordinary dwellings.

In other words, THINK—don't work blindly...

There has always been a Black Market in Wives

By DENNIS YATES

THIS war has shown that when any commodity is in short supply there is always a danger of illicit trading in that particular commodity; the Black Market is the expressive term now widely used.

But, as we know, there is nothing new under the sun, and it is not surprising, therefore, to find that before rationing was ever thought of there was a profitable "under-the-counter" trade in the "marriage market."

Barely 200 years ago people produced a great boom in unlicensed marriages, from which parson and publican alike lined their pockets.

These illegal unions seem to have originated with the incumbents of two churches who claimed to be outside the jurisdiction of the Bishop of London; but it soon spread to a number of profligate priests incarcerated within the Fleet Prison, who, "having neither cash, character nor liberty to lose, became the ready instruments of vice, greed, extravagance and libertinism."

It was not long before the practice was taken up by the landlords of the Fleet taverns.

By the middle of the 18th century there were few ale-houses in the neighbourhood which did not keep a resident parson at "twenty shilling a week, hit or miss."

If the parson was not on a retainer basis he divided his fee with the publican. Outstanding among these rogues appears to have been one named John Gayman, a lusty, jolly man, and, so we are told, "vain of his learning." Nor did preferment elude him, for we find him later referred to as "the Bishop of Hell."

Pennant, writing in 1793, described one of these clergymen as

men as "a squalid, profligate figure, clad in tattered plaid night-gown, with a fiery face, and ready to couple you for a dram of gin or a roll of tobacco."

The publicans issued advertisements, which the newspapers of the time accepted. One J. Liley, for example, announced that "at Ye Hand and Pen, three doors up Fleet Lane, will be performed the marriage by a gentleman regularly bred at one of our universities and lawfully ordained according to the institutions of the Church of England."

If trade was not always brisk, parson or publican would fall back on the practice of decoying the citizens of London and marrying them against their wills.

In 1719, Mrs. Ann Leigh, an heiress, was taken from the custody of her friends in Buckinghamshire, married at the Fleet and "barbarously ill-used by her abductors."

Equally scandalous, though not without a touch of humour, is the case of Richard Leaver, who, when tried for bigamy in 1737, pleaded that he awoke one

morning after a night of immoderate drinking to find himself "abed with a strange woman," who assured him they had been married the previous night at the Fleet.

It is not surprising to find that there were no scruples about such trivialities as back-dating marriage certificates, or even supplying certificates where no marriage took place. The Government later obtained possession of such registers as were kept. They have been preserved and make interesting reading. Here are a few entries:

5 November, 1742. Was married to Benjamin Richards, of the parish of St. Martin's-in-the-Fields, and Judith Lance at the Bull and Garter, and gave a guinea for a antedate to March ye 11th in the same year, which Liley complied with and put them in his book accordingly, there being a vacancy in the book suitable to the time.

10 June, 1729. John Nelson of ye parish of St. George, Hanover, bachelor and gardener, and Mary Barnes, of ye same, spinster, married. Certificate dated 5 November, 1727, to please ye parents.

Mr. Comyns gave me half-a-guinea to find a bridegroom and defray all expenses. Parson 2s. 6d. Husband ditto and 5s. 6d. for myself.

A coachman came and was half-married and would give but 3s. 6d. and went off.

Patronage of the Fleet parsons was not confined to the lower and poorer classes. One page of a register includes a Viscount Mayo, a Viscount

Sligo and a Marquis of Annandale, while the coachman who was "half-married" shares a page of with one Edward, Lord Abergavenny.

The Rev. Alexander Keith carried on what can only be described as a roaring trade at the Savoy until he was excommunicated and himself committed to the Fleet Prison. Not to be discouraged, he set up a new chapel opposite his house and carried on through the agency of a curate.

At this chapel, Lady Wortley Montagu's worthless son was married, and here the impatient Duke of Hamilton was wedded with a ring from a bed-curtain in the early hours of the morning.

Legislation was eventually passed curbing the activities of these chapels, but on the day before the measure became

law no less than 61 couples were married at Keith's chapel. Keith himself died in prison in 1758, two years after the famous Rev. Jack Wilkinson had perished in a convict ship after being convicted of similar offences.

Wilkinson is reputed to have married no less than 1,190 couples in a single year.

The following announcement of his is taken from "The Public Advertiser" of January 2, 1754:

"By authority, Marriages performed with the utmost privacy, decency and regularity at the Ancient Royal Chapel of St. John the Baptist in the Savoy where regular and authentic registers have been kept from the time of the Reformation (being two hundred years and upwards) to this day. The expenses not more than one guinea, the five shilling stamp included. There are five private ways by land and two by water."



"Well, sir, at the last kit inspection the C.S.M. TOLD me to get a 'housewife'!"

I get around

RON RICHARDS'

COLUMN



A WARNING to men and women in the Services that they must not expect to find that better world to which we all look forward as soon as they step out of the Forces, was voiced by Brig.-General E. R. Fitzpatrick, National Chairman of the British Legion, at the Midland Area Annual Conference, held at Nottingham.

After five or six years of war this would be impossible, he said, and it would be the worst possible leadership to hold out hopes that can only lead to disappointment. The Legion, however, would do its best to see that ex-Service men and women did not suffer unduly in comparison with other people, but it would be for them—the younger generation—to be patient and build the new world.

Housing he considered to be one of the most important immediate problems, and it must be tackled as other important matters have been tackled during the national emergency. "It is not enough to say that it is hoped that within so many years so many houses will be built," he said; "this will not solve people's difficulties. An adequate programme must be settled; all difficulties must be surmounted and the programme carried out."

*

IN asking for priority in training and employment for ex-Service personnel, he said it had been suggested that the Legion may create a feeling of antipathy between those who have been in the Services and those who have been retained in other essential work. This, to his mind, was a mischievous suggestion, for all had done their share towards victory.

Referring to the work of the Legion generally, he said that they had got to satisfy the Service men and women of this younger generation that the Legion were willing and able to see with the eyes and think with the minds of those who are serving in this war.

The younger people would want representation without having to wait years to obtain it.

BEELZEBUB JONES



BELINDA



POPEYE



PLEASE TRY TO STAY ON ROUTE 78 THIS TIME



WANGLING WORDS—544

(Continued from Page 1)
Maybe it sounds complicated, but, once the system has got going, it's clockwork. How about television?

You can take it for granted that although television has made tremendous strides during the war, it will be at least two years before quick-selling sets come on the market.

1. Behead to long for and get to deserve.
2. In the following proverb, both the words and the letters in them have been shuffled. What is it?—Neddem stale ostenos dais.

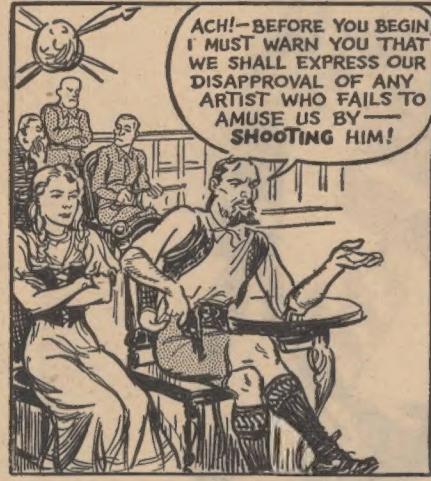
3. In the following, the two missing words contain the same letters in different order: Go to the box-office; don't hang round the

4. What town in Canada has G as the exact middle of its name?

Answers to Wangling Words—No. 543

1. E-we.
2. Idle people never prosper.
3. Strip trips.
4. Pittsburg.

JANE



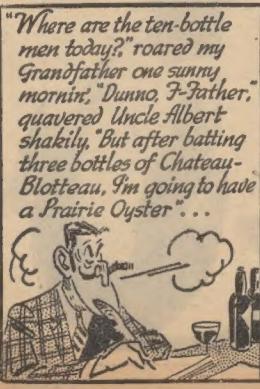
RUGGLES



GARTH



JUST JAKE



what you judge about them (as customers, of course), and so on. Then, every night, tired or not, write up the day. The Trade Diary is your "Think Book." It keeps you on your toes. New advertising methods, new display methods, whatever occurs to you. Jot it down, write it up. With your Trade Diary you'll keep away the twin sins of self-satisfaction and thoughtlessness. Many promising businesses are wrecked through this sort of thing.

And—go up to the big stores, big radio shops, when you have time. Study them. Learn from the top-rankers.

And—good luck to you, and to all who will join the ranks of this Nation of Shop-keepers!

Jack Trader

ALEX CRACKS
He gazed down at their first-born. Wonder and amazement were reflected on his face.

She stole up to him, and, placing an arm round him, said, "Tell me your thoughts, dearest."

"Well," he said, "how the heck can they make that cradle for fifteen bob?"

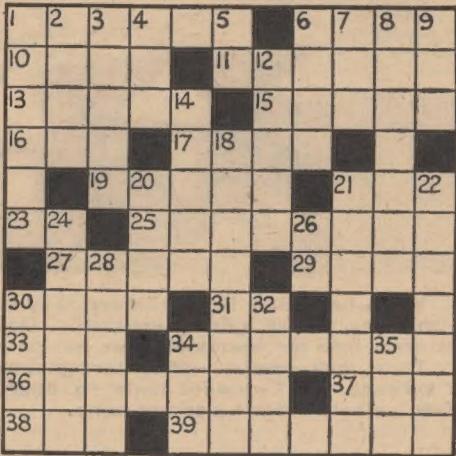
Husband: "There are some features in modern revue, my dear, that one just has to wink at."

Wife: "One wink from you and we leave the theatre!"

George: "This salad reminds me of the girl I met last night." Pete: "Why?" George: "Fresh and not too much dressing."

CROSSWORD CORNER

CLUES ACROSS. 1 Pretend, 6 Spiral.



10 Summon. 11 Fruit. 13 Trudge. 15 Happening. 16 Little rascal. 17 Off. 19 Firm. 21 Recede. 23 Take note. 25 Liturgical sentence. 27 Eat. 29 Next. 30 Scheme. 31 Pronoun. 33 Fish. 34 Clash. 36 Covers for defence. 37 And not. 38 Rattle. 39 Comes into view.

STAFF. UNFIT. ORMOLU. CONE. LIBRA. MORSE. OPE. THE GIN. N. RAT. NEEDY. V. DEBAR. E. MANOR. GAP. S. ACE. EYE. ICY. SUGAR. RIPON. TURF. PINERO. SMOTE. ENDED.

CLUES DOWN.

1 Deed, 2 Cultivate, 3 Flutters, 4 Tree, 5 In direction of, 6 American rodent, 7 Unity, 8 Mean, 9 Allow, 12 Peruses, 14 Fence stakes, 18 Plant pest, 20 Hot place, 21 Resounding, 22 Slang sixpences, 24 Dance, 26 The thing, 28 Mild, 30 Fuel, 32 Besides, 34 Hint, 35 Mrs. Rabbit.

TRUE OR FALSE

Rats and Sinking Ships

THE sailors' old saying that rats desert a sinking ship has entered the language, and we use it freely in reference to other kinds of "rats." But in the case of the real rodents it is just not true. How the saying arose was probably like this.

In the days when "coffin ships" were a good deal more common than they are to-day, rats very naturally chose the driest and most comfortable ships they could.

If a ship showed signs of leaking, the rats generally left it when it reached port, not because they knew it was going to sink, but simply because they were uncomfortable.

Very often the "coffin ship" sank in the next gale it met, and sailors who had seen the rats deserting in port would "put two and two together."

The way we use the expression of, for instance, men leaving a party they believe is doomed, is a libel on the rat. We talk of a man "ratting" or someone else.

In fact, rats are very courageous animals, a quality we admit when we talk of "fighting like a cornered rat."

Even here is the innuendo that the rat doesn't fight unless cornered. But surely, in making hasty departure from a creature three or four hundred times his size and armed with a stick, the rat shows sense rather than cowardice!

Rats are personally clean, but destructive and carriers of disease, so that they have to be destroyed. But let us at least give them credit for courage!

Alex Cracks

A boy, in his school examination, wrote the following as an essay on "An Historical Deed of Chivalry":

"Sir Walter Raleigh, walking one day through the streets of Coventry, was surprised to see a naked lady riding upon a horse. He was about to turn away when he recognised the rider as being none other than Queen Elizabeth. Quickly throwing off his richly embroidered cloak, he placed it reverently around her, saying as he did so, 'Honi soit qui mal y pense,' which meant 'Thy need is greater than mine.' Thereupon the Queen thanked Sir Walter, saying, 'Dieu et mon droit,' meaning, 'My God, you're right!'"

Good Morning



THIS ENGLAND. Well, here they live and here they die—and if that's what you're thinking, you're kidding yourself! Does the lure of the Big City ever steal into the hearts of these honest villagers of Lower Slaughter? Then, hey presto! they straightway board a bus which careers through the Cotswold lanes to Bourton-on-the-Water, where there's a street lamp.



DIALOGUE BETWEEN "UNCONSCIOUS" AND "RIGOR MORTIS." Stan (Unconscious) Laurel: "I have to say to you, 'Oliver, call me a cab!'" Oliver (R.M.) Hardy: "All right then—'You're a cab!'"



THE PRINCESSES IN PANTOMIME. Princess Elizabeth acknowledges the applause of the audience by raising her hand while Princess Margaret Rose drops a curtsy. Applause was for a spirited old-fashioned waltz which they performed in a pantomime given before an audience of friends.

WHY THE CAMERAMAN WAS FIRED!

"Nice picture," you would say on looking at this shot of frolicsome Barbara Hale, RKO Radio's daily-dozen gal. Which is just what we thought—until, in a misguided moment, the picture-chaser mentioned that she was bare to the waist at the back!



OUR CAT SIGNS OFF

WANDERING CAMERAMAN'S PIN-UP GIRL!

Another souvenir from the foot-loose goon's collection. All we can discover about her is that she lives somewhere in North Africa—might be Algeria, Tunisia or Morocco. My, but how that man does get around!



"The Editor got his own back, that time!"

